

FRANCIS A. MARTIN WEDS MISS TURNER

Dr. Phineas H. Adams and
Miss Marguerite Janvrin
Are Married.

MR. AND MRS. ISELIN
ARE GOING ABROAD.

Veteran Corps of Artillery Gives
Dance To-night—Town Houses
Being Closed.

Miss Marguerite La Wall Janvrin, daughter of Mrs. Joseph E. Janvrin, was married yesterday afternoon at the home of her mother, 615 Park ave., to Dr. Phineas H. Adams, son of Mrs. Walter Wood Adams. The ceremony was performed by the Rev. Samuel M. Dorrance, of Central Falls, R. I., a college classmate of the bridegroom, under an arbor of greens, marguerites and white carnations. The bride, who was given away by her brother, Dr. Edmund R. F. Janvrin, wore a gown of white satin trimmed with tulle and a tulle veil edged with pearls and fastened with orange blossoms. She had no attendants. Henry Vaughan Blaxter, of Pittsburgh, was the best man. There were no ushers. Owing to mourning only relatives and a few intimate friends were present at the ceremony and reception which followed.

The bride's father was the late Dr. Joseph E. Janvrin. The bridegroom was graduated from Harvard in 1905 and from the College of Physicians and Surgeons in 1909. After a short wedding trip Dr. and Mrs. Adams will live in this city.

The marriage of Miss Mary Keck Turner, daughter of Mr. and Mrs. Charles H. Turner, of Charles County, Md., to Francis A. Martin, of Plainfield, N. J., took place yesterday afternoon at the home of her uncle, Frank B. Keck, 12 West 53d st. The Rev. Mr. Southern, of Baltimore, performed the ceremony, which was followed by a reception. The bride, who was given away by her uncle, wore a gown of white satin trimmed with duchess lace and a tulle veil held by a wreath of orange blossoms.

Mrs. Frank Knowles was matron of honor. She was dressed in pale pink tulle with a girdle of blue satin. The bridesmaids were Miss Mary Owens, Miss Jeannette Lee and Miss Caroline Martin. Their gowns were of pale pink tulle combined with ecru lace, and they wore Leghorn hats trimmed with pink roses and pale blue ribbon. Edith Bushnell, in a frock of white mull, acted as flower girl. John T. Martin was best man, and the ushers were Alan Turner, Howard Bushnell, Ralph Hallock and Dr. Frank Knowles.

Miss Julia W. Robbins, whose marriage to Lydie Hoyt will take place on June 3 in St. George's Church, will have her sister, Mrs. John W. Minton, as her matron of honor and only attendant. Following the ceremony there will be a reception at the home of the bride's parents, Mr. and Mrs. Julian W. Robbins, 33 East 44th st. The engagement was announced on March 22.

Mrs. William Orr Barclay and her daughters, Miss Sylvia H. and Miss Beatrice Barclay, who were at the St. Regis for about six weeks after closing their house, left town yesterday for Atlantic City.

Mr. and Mrs. Stuart Davis arrived in town yesterday from Convent, N. J., and are at the St. Regis for a few days before going to Narragansett Pier for the summer.

Mr. and Mrs. C. Oliver Iselin, who recently returned to town from the South, will sail for Europe on May 16, to spend the summer abroad. They are at the St. Regis.

Mr. and Mrs. George B. Post, Jr., and Miss Harriette Post will sail for Europe on June 27 on the Imperator.

Mr. and Mrs. Spencer Morris, on their arrival from Europe at the end of the week, will go to Tuxedo for the summer.

Mr. and Mrs. Charles D. Dickey will go to Hunt's Point, N. Y., on May 15 to spend the remainder of the spring and early summer.

Mr. and Mrs. W. Goadby Low will leave for their country place at Roslyn, Long Island, to remain until July, when they will go to Newport for the season.

Mr. and Mrs. Geraldyn Redmond have closed their town house and are at the St. Regis for a short stay before going to their country place at Tivoli, N. Y.

The Veteran Corps of Artillery will give a dance to-night at its headquarters, Park ave. and 33d st. Among the patronesses are Mrs. John R. Deland, Mrs. T. J. Oakley Rhineland, Mrs. William S. Groesbeck Fowler, Mrs. Howard Pell, Mrs. Charles Elliot Warren, Mrs. Andrew C. Zabriskie, Mrs. Stephen H. P. Pell, Mrs. Walter L. Suydam, Mrs. Philip Rhineland, Mrs. Howard Duffield and Mrs. Charles Isham.

Mrs. William Lowe Rice will give a luncheon to-day in the rose room of the Plaza.

The second of a series of dances organized by Quentin Tod will be held this afternoon at the Ritz-Carlton.

Mrs. Arthur Murray Dodge will go to-day to Waukegan, her country home in Weatogue, Conn., for the summer.

Mrs. William K. Vanderbilt, Jr., will take possession to-day of the house of Mr. and Mrs. James B. Taylor, at Jericho, Long Island, which she has leased for the summer.

WHAT IS GOING ON TO-DAY.

Free admission to the American Museum of Natural History, Metropolitan Museum of Art, New York Zoological Park, Van Cortlandt Park Museum and the Aquarium. 101 Ranch, Madison Square Garden. Address by Professor John Bates Clark on "The Mexican Situation" at the luncheon of the City Club, clubhouse, Brooklyn, 1:30 p. m. Texas Club of New York City to present Dallas United States flag to battleship Texas, Brooklyn navy yard, 2 p. m. Meeting of the Rainy Day Club, Hotel Astor, 2:30 p. m. Dinner of the Junior Class of Fordham University, Hotel Marlborough, 7 p. m. Meeting of the Women's Ethical League, clubhouse, 47 West 42d st., 8 p. m. Address on "Prisons and Prison Labor" at the National Committee on the Aesthetics of the Prison, 109 Remsen st., Brooklyn, 8:15 p. m. Meeting of the East Side Neighborhood Association, 184 Eldridge st., 8:15 p. m. Dance of the Galtin Battery of the Veteran Corps of Artillery, 8 N. Y. army, Park ave. and 83d st., 8:30 p. m. Meeting of the Civil Service Reform Association, City Club, 8:50 p. m.

MRS. FRANCIS A. MARTIN.



"THE CHARM OF ISABEL" APPEARS

New Farce Comedy Presents a Giddy Widow and Amusing Admirers.

"The Charm of Isabel," a comedy in three acts, by Sydney Rosenfeld. At Maxine Elliott's Theatre.

THE CAST.

Isabel Trueblood.....Marie Nordstrom
Caroline Leighton.....Isabelle Evesson
Annette.....Pauline Seymour
Henri Latour.....Albert Brown
Frederick Clarkson.....Harry Hillard
Edith Bushnell.....Ned A. Sparks
Nelly.....Florence Gerald
John Morton.....Felix Krembs
William C. Hendrickson.....William C. Hendrickson

Isabel, of course, was a perfectly nice, young widow. Quite perfectly nice. We insist upon this being thoroughly understood at the outset, or else we cannot really cannot go on with the story. Otherwise, for instance, how are we to tell you of the ardent young French gentleman who came tripping into her pink Parisian boudoir at three o'clock of the evening and importunately pressed his evening suit, while Isabel covered on the bed in a pale pink something? One must be blamed for that intrusion. She brought it upon herself by her innate distaste for the word "no," and the author brought it into the play for reasons of his own.

Whatever these reasons were, and how many, many playwrights have found it necessary to the plot of their play to employ the justly celebrated slumber utensil in their plots. "The Charm of Isabel," presented last night at Maxine Elliott's Theatre, has its rather trite, bedromy first act to thank for one thing which adds greatly to its chances of a successful run. It introduced a really amusing Frenchman. Had it not been that Henri Latour entered that lethal chamber just at the critical moment, the slowly evaporating charm of Isabel would have vanished in a sudden despairing whiff.

He did enter, however, and at that in the person of Albert Brown, who made such humorously spirited use of the many opportunities in his role that one became both interested and amused at once. Henri brought into that drowsy atmosphere the necessary ray of light. His irresistible humor started the ball rolling, and for the rest of the evening the honk of the first night was heard in the land. More comely characters came as the play progressed, bringing more cheer, until at the end one was quite convinced that here was a rather amusing evening's entertainment. One even admitted the charm of Isabel.

Isabel, as we have said before, was a nice young widow. She would have lived and died like any other nice young widow if it had not been that her temperament demanded amusement and her good nature forbade inflicting pain. She flirted with every man she met right up to the last danger semaphore on the flirt line, and then was both grieved and distressed when the horrid victims wished to disregard the rules. The disregarding was at its height when the curtain rose upon Isabel's boudoir last night. Her distracted companion and a skeptical French maid awaited her return from a questionable dance whether she had been escorted by an American friend of the boudoir variety. The boudoir made matters worse by bounding in and announcing that he had lost Isabel. After a tale-telling of Isabel's flirtations with a noble Frenchman he departed, and the lady herself arrived, breathless and rather weary, but evidently enjoying the sensation hugely.

Now for the Grand Guignol stuff. Isabel undressed. Yes. Right there on the spot. Of course, she was ably assisted by a companion and a maid, and the scene was a bit Americanized by a shielding pink peignoir arrangement held, very deftly held, by all three. Then she got in bed, yawned, and popped out the lights. Enter Henri, the noble Frenchman, through the open window. A shriek, and Henri begins his tale of devotion. Eyebrows, mustaches and upturned palms flew all over the place and finally lighted on the edge of the bed as Henri poured forth his soul. He adored her. She must be his. What do you mean his? Ah! Henri, you have erred. She is not that sort of a widow. Does Henri falter? Not a fault. He will win her as his bride. He, Henri Latour, count of a thousand De's, will wed her. Exit Henri, protesting devotion.

Now you see why it becomes necessary for Isabel to visit her prim and proper relatives in Salem, Mass. You don't see, neither do we, but the author does, and that settles it. The next act shows her playing havoc with a New England family who live in a "Little Women" cottage that would make a Bad Taste exhibition look like the homes of its founders. Here we find Isabel curling a hypocondriac with her charm, rebuffing the boudoir, repelling the Frenchman and failing in love with an incident minister with a dash and swing that is quite entertaining. Albert Brown is here, even more amusing than he was as a second story lover and deserves a deal of credit for his consistent good playing. Ned A. Sparks, as the pseudo invalid Ephraim, is thoroughly as funny in his own particular way, and adds considerably to the comedy of his lines. Marie Nordstrom plays the charm laden Isabel, and, considering the exacting nature of the role, manages it very ably. Isabelle Evesson is the companion, Caroline, and carries off the rather negative part with some spirit. Pauline Seymour makes the French maid, Annette, much more interesting than stage French maids usually are, and Florence Gerald is enough like a New England aunt to make one instinctively wish to flee. Harry Hillard roars as Frederick Clarkson, the bouncer, and Felix Krembs plays the "probationer," John Morton. Altogether, "The Charm of Isabel" is indebted to its comedy characters for its laughter, more than to any novelty of incident or humorous dialogue, but with Henri and the invalid and that rose-pink Parisian boudoir, who can tell how long it will continue to radiate?

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MUSIC FESTIVAL ON IN CINCINNATI

"Damnation of Faust" Sung
to an Appreciative
Audience.

TWENTY-FIRST TIME
FOR NOTABLE EVENT

H. E. Krehbiel Tells History of
Organization Founded by
Theodore Thomas.

By H. E. KREHBIEL.

Cincinnati, May 5.—The twenty-first May Music Festival began here in the Music Hall this evening with a performance of Berlioz's "Damnation of Faust," amid one of those scenes of loveliness and of glad excitement which have sometimes had to make atonement for things which looked like defects to the critically minded.

That was so in a small measure on this occasion, but the deficiencies were no doubt more obvious to a visitor who for a whole generation has come from New York to study this notable musical function at whose inception he was present forty-one years ago, than to the local music lovers, to whom the festival brings the only opportunity in two years to hear great choral music adequately performed.

It seems advisable to call attention to this personal equation at once. Those who listen with civic pride swelling their hearts and an unsatisfied musical hunger hear differently from one who has just emerged from a musical campaign of 400 operatic performances and more than 100 symphony concerts, several times as many choral concerts and ten times as many miscellaneous orchestral concerts as will constitute the festival this week. It is something—and not a little thing—that the Cincinnati festivals have been able to hold a warm place in the hearts of The Tribune's music reviewers for forty-one years.

Mr. J. R. G. Hassard, of The Tribune's editorial staff, reported the first four festivals, beginning in 1873, and the writer, after reporting the meetings of 1875, 1878 and 1880 for the old "Gazette," has returned to his former home to report all but one of them ever since. A veteran of this journal, therefore, in a position to follow a discussion of the vicissitudes through which the festivals have passed and to understand the new phase into which they have entered with the present meeting.

Brilliant Audience There.

The fine music hall, which is a proud monument to the enterprise which Theodore Thomas inaugurated more than four decades ago, was crowded to-night with a brilliant audience, almost wholly composed of Cincinnatians. A generation ago this audience contained a large quota of visitors from all the surrounding country. This change is not at all deplorable, for it is but a consequence of the development of musical culture which was largely stimulated by the festivals during the first decade and a half of their existence. Then they were unique, and offered the only opportunity which the cities of the Middle West had to hear fine choral singing concerted with the best orchestral music and the performances of the most gifted solo singers in this country.

They do that only in a measure now, for there are excellent orchestras in Chicago, St. Louis and Minneapolis, all of which felt the influence which went out from Cincinnati in what, through the historical perspective, look like pioneer days. The singers who then confined their ministrations to New York now travel through the length and breadth of the land, and many communities are wisely content with distributing their oratorio concerts through the season instead of gulping them all at once in a single week, once in two years. However, it is this concentration of the city's choral activities which enables Cincinnati to perpetuate a lovely tradition and call out a holiday which no visitor can observe without a swelling of the heart.

It is a fact, too, that, though the festival concerts, taken individually, do not differ greatly from any one of the choral or orchestral concerts of many every year, for instance, as the Boston or Chicago plays better in New York than it does at home. The biennial meetings are, therefore, affairs of real path and moment, and far away the most important musical festival interest centers in the festival which began to-night, from the fact that with it the enterprise enters upon a new phase.

Recalls First Festival.

When Theodore Thomas, on one of his visits to the city with his New York orchestra, planned the first festival, it was to be a sort of refocused and glorified Wagnerfest, the circumstance that a hall had been left by a great German meeting had been left by a great German meeting had been left by a great German meeting.

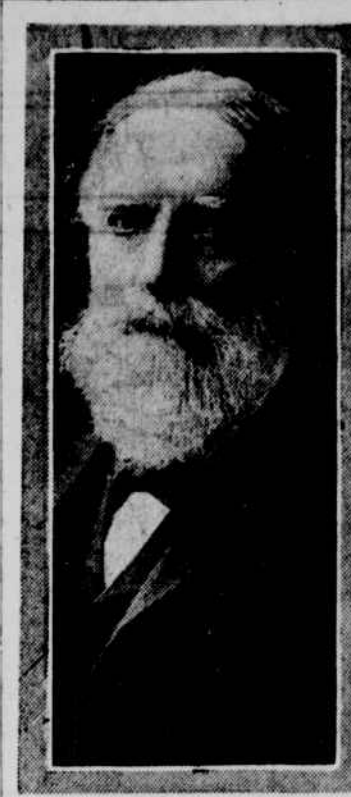
As the German singers had come from all parts of the country, Mr. Thomas invited singers from all the states, and in the chorus of 1873, there were more than 1,000, there were representatives from many cities and towns, some beyond the Mississippi River. The only difference in plan was that the chorus was to be composed of men and women, instead of men alone. The language was to be English and the programme to be composed of masterpieces of the great composers.

In 1875 and 1878 the fundamental plan was adhered to, but the participation of foreign societies fell off until only a few foreign cities in the vicinity joined their forces with the Cincinnati organizations.

A tremendous success was achieved at the festival of 1878, at which the music hall was dedicated, which led the association to organize the festival choir as a permanent body. This step resulted in a great artistic improvement in the choral factor of the festivals, but killed the choral activities of the city—or, rather, centered them in the biennial festival work.

At all of the first sixteen festivals the orchestra and the principal solo singers came from other cities. Mr. Thomas conducted the festivals until his death, which occurred after that of 1904. Under him the orchestra came first from New York, then from Chicago. When Mr. Van der Stucken succeeded Mr. Thomas he was conductor of the Cincinnati orchestra, but the association thought it a wise business as well as artistic policy to continue the employment of the Chicago orchestra, which bore Mr. Thomas's name, and permit Mr. Stock to conduct the miscellaneous afternoon concerts.

Factions Reconciled.
The consequence was the development of a factional feeling between the ardent supporters of the orchestra and the festival authorities, which was not lessened when Mr. Van der Stucken, having taken up a residence in Europe, was brought back to conduct the festivals of 1910 and 1912, in which the Chicago musicians were again employed. Two years ago Dr. Ernst Kunwald became the conductor of the orchestra and won his way so promptly and emphatically into the admiration of the public that the festival directors elected him a director, and the amalgamation of the factions was accomplished. This is the new phase of the situation entered upon to-night. All the artistic forces except the solo singers at the festival are local. They represent Cincinnati's skill, enterprise and achievement; and the festival will therefore have a greater significance than that represented by the popular patronage. For the first time the orchestra as well as the chorus must occupy the attention of the critical visitor from afar.



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Orchestra of Ninety.

The Cincinnati Symphony Orchestra has been considerably augmented to make up the festival band. To-night it numbered ninety men, but for Mahler's third symphony, which is to have its first American hearing Saturday, it will number about 110. Under Dr. Kunwald's obviously wise and strict discipline it has become an extremely capable organization, though one, I fancy, with greater efficiency in the lurid passages of modern music than in the compositions of the classical and romantic masters of the eighteenth and early nineteenth centuries.

In the East conductors have been striving for years for euphony in the woodwind sections of their orchestra, and it is this quality chiefly which is lacking here, not only in the wind instruments of wood and brass, but also in the body of strings.

This criticism, however, must be understood as applying to the festival band as a whole, not to the Cincinnati symphony orchestra. It may be that the defect of it should turn out after better acquaintance to be due in part to a temperamental quality of Dr. Kunwald, who to-night seemed to care more for broad distemper effects than either refinement of nuance and tone or precision.

Dr. Kunwald is plainly a man of large enthusiasms. He is fonder of hurling thunderbolts than of talking in that "still small voice" in which sometimes the most eloquent proclamations are made; and he infrequently fails to keep that tight rein on his own emotions which an interpretative artist must if he wishes to preach the composer's gospel. It is possible, too, that he has little love for Berlioz's music and little consideration for the wishes of the other artists concerned in the performance. I should be sorry to think that Signor Amato, who sang the music of Mephistopheles to-night, was responsible for so flagrant a misconception of it.

Had he had perfect command of the English language he could not have so completely failed to understand the words in the furious pace which the conductor set for him, and had he articulated them the melodic line would still have been blurred and the humor of the song dissipated. The close of Rakoczy March, too, became a devil-take-the-hindmost race between the instruments. For this there was small wonder, for Dr. Kunwald as a conductor of the emotionally delineative kind, one who transmits his feelings to his forces with graphic gestures, not unlike those I imagine, with which the ancient leader controlled the singing multitude in a Byzantine hippodrome, and most unmistakably like those of the "rah, rah, rah" captain at a college football game. His violent gesticulations are graceful and inspiring, but often they fail to convey that essential thing, a decisive beat, to the singers and players, and so a momentary confusion frequently results.

As he sends in the full sonorities of the orchestra, so he demands volume first of all from the chorists. The sylphs shouted their slumber song into the ears of the sleeping Faust to-night, and made one with that conductor and singers might have heard and seen the pretty picture with the aerial ballet when Berlioz's piece was presented in romantic form at the Metropolitan Opera House some years ago.

The chorus was capable of expressive singing was plainly enough disclosed in the delightful planissimo with which the slumber song was brought to a close. It was indeed as efficient a choir as has sung at a festival since the early 90's—well balanced as to parts, the basses full and rounded, the tenors zealous and able, though a trifle strident in their willingness to meet the conductor's demands, the sopranos bright and incisive and the contraltos more than ample in volume. I could only have wished that all the singers had been invited to moderate their voices occasionally into the key which publishes beauty of tone as well as expression.

The solo singers were Mme. Gluck, Evan Williams, Douglas Powell, a local baritone, who sang Brander's "Song of the Rat," and Signor Amato. Mr. Williams's performance was the most notably excellent and indeed was one of the best which I have ever heard from him. Miss Gluck's phenomenally beautiful voice made its customary appeal, though her singing was somewhat deficient in emotional warmth, as it always has been.

Signor Amato's singing high notes were inspiring and he threw the necessary dramatic spirit into his singing, but the most of the text, even as he declaimed it, was unintelligible.

Altogether the festival had what from many points of view must be set down as a most auspicious opening. The hall was crowded with an audience in gala attire and presented a brilliant and inspiring spectacle.

JUDGE DILLON DIES IN HIS 83D YEAR

Well Known Jurist and
Lawyer Succumbs to
Attack of Grip.

EARNED DISTINCTION
AS GOULD'S COUNSEL

An Authority on Municipal Cor-
porations, He Helped Con-
solidate Greater City.

John F. Dillon, former judge, authority on municipal corporations and counsel to Jay Gould, died yesterday in his eighty-third year at the home of his daughter-in-law, Mrs. John F. Dillon, 1 West 72d st. An attack of grip caused death.

A native of this state, Judge Dillon started his career in the West and did not return here until he reached middle age. One son survives him, with his daughter-in-law and her three children. He was born in Montgomery County, N. Y., on Christmas Day, 1831, and was educated at Iowa University, and beginning medical practice immediately after his graduation. Six months of it were enough, and he took up law. Two years of study gained him admission to the bar, and a few weeks later he was made Prosecuting Attorney of Scott County, with a salary of \$250 a year, on the strength of which he got married the next year. At the age of twenty-seven he was elected judge of the District Court of the 7th District of Iowa. He served for many years on the bench, getting an appointment from President Grant as judge of a United States Circuit Court. He wrote several books, including "Municipal Corporations," "The Removal of Causes," "Municipal Bonds" and four volumes of Circuit Court reports.

In 1879 he became professor of real estate and equity jurisprudence in the Law School of Columbia University, where he served for three years.

In 1882 he entered upon that part of his career which made his name most familiar to the general public. He opened an office for the practice of law in New York, and was retained as general counsel for the Missouri Pacific Railroad, the Texas Pacific Railroad and the Western Union Telegraph Company. He was thus the chief legal adviser of Jay Gould when that master of finance was at the height of his extraordinary career, and, of course, acted in the chief lawsuits in which the Gould corporations became involved. He was also engaged in many other cases in which corporations and corporation law were concerned.

He was closely identified with some important municipal interests of this city, being one of the commissioners who prepared the original charter of the city on the consolidation of the various municipalities into Greater New York. He was for a time personal counsel for Bird S. Coler, when the latter was Controller of the city, and as such made a powerful attack upon the Ramapo water conservators and their attempted raid upon the city treasury.

Judge Dillon had a suburban home at Far Hills, near Bernardsville, N. J., besides a house in this city. He was a member of the Union League, University, Lawyers' and other clubs. He was a member of the Institute of International Law, the Association for the Reform and Codification of the Law of Nations, the Bar Association of the City of New York, the State Bar Association and the American Bar Association, of the last of which he was president in 1892.

He suffered a grievous bereavement in July, 1888. His wife and daughter, Mrs. Oliver, had sailed for France on the steamer "Bourgeois." That vessel was wrecked near Cape Sable, and nearly 600 passengers were lost, among them Mrs. Dillon and Mrs. Oliver. Judge Dillon was at the time confined to his bed with a broken leg, but he insisted upon getting out at once and going to Halifax. There he chartered a steamer, and for several days cruised about the spot where the steamer had gone down, searching for the bodies of his wife and daughter, which, however, were never found.

HANS PETER ANDERSEN.

Hans Peter Andersen, secretary of the foreign department of the international committee of Young Men's Christian Association, died yesterday at his home, 47 Hawthorne place, Summit, N. J. Mr. Andersen was born in Denmark in 1862 and came to St. Johnsbury, Vt., in 1888. He was graduated from Dartmouth College in 1890. His first position in the Young Men's Christian Association was the secretaryship of the Young Men's Institute Branch in New York City, serving three years, beginning on July 1, 1896. Successively he served as secretary at Asheville, N. C., and as state secretary of Georgia and Tennessee.

In 1895 Mr. Andersen was appointed field secretary for the South, with headquarters at Atlanta. In 1898 he became associated with Dr. John R. Mott as executive secretary of the student department. After some years he was transferred to the foreign department. He leaves a wife